

YOU ARE THE ONE

RYAN MEEBOER

Featuring a relaxed Latin style, this chart is scored to have fun parts for every section. The main melody is based on a four note riff that you could literally sing the words 'You are the one' every time you hear it.

For this piece, eighth notes are to be played normally, as it is not a swing chart.

Throughout the piece, there are plenty of opportunities to teach young players various concepts of jazz music, including: call and response between the saxophones and brass at measure 12 or 'shots' in the brass and measure 29 (these need to be tight and crisp to be effective). Solos can be played as written or improvised using either a C minor concert or C concert blues scale.

Since the left hand on the piano doubles the bass guitar, the pianist can leave it out in order to focus on playing the right hand part. If there is no bass player present in the ensemble, then it is important to have the piano player perform the left hand. When playing chords, rhythms are written out for the guitar player to perform, to be sure the comping does not conflict with the piano rhythms.

At the end of the chart where it is marked 'A Little Slower', the director could also take this as an opportunity to direct the final notes of the piece, rather than finding a fixed temp if that is preferred.

Instrumentation

- *Alto Sax 1
- *Alto Sax 2
- *Tenor Sax 1
- Tenor Sax 2
- Baritone Sax
- *Trumpet 1
- *Trumpet 2
- Trumpet 3
- *Trombone 1
- Trombone 2
- Trombone 3
- Guitar
- *Piano
- Bass Guitar
- *Drum Set

* *required instrument*

The Writer

Ryan Meeboer is a music educator, who obtained his degree through the Ontario Institute for Studies in Education at the University of Toronto. As a composer, he has written and arranged many pieces for concert band, jazz band, and small ensembles. His young band piece, *Last Voyage of the Queen Anne's Revenge*, has been well received by performers, educators, and audiences, and his pieces are starting to be found on festival and contest lists. As a performer, he has had experience in several groups, including concert and stage bands, chamber choir, vocal jazz ensemble, acoustic duets, and the Hamilton based swing group, "The Main Swing Connection".

Ryan began studying music at the age of seven through private guitar lessons. During his years in elementary and secondary school, he gained experience in several families of instruments. Focusing on music education and theory (including composition and orchestration), he attended McMaster University to achieve his honours degree in music. Ryan is currently a teacher for the Halton District School Board in Ontario, where he continues to compose and arrange.

*Please contact the composer if you require any further information about this piece
or his availability for commissioning new works and appearances.*

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Alternate Parts

Sometimes there may be players who wish to join the band who do not play a standard jazz band instrument (flute, clarinet, tuba, etc). Also, there may be situations when one of the listed required instruments is not present. On our website, under each piece, is a list of alternate and substitute parts that are available as a free download for use with the ensemble.

Some of the parts provided: Flute, Bass Clarinet, F Horn, Baritone Treble Clef and Tuba.

If there is an alternate part or a substitute part (Tenor Sax covering Trombone 1 for example) that would help make your ensemble work, please email and request one. We will send customized PDFs to round out your group and fill holes as necessary - free of charge.

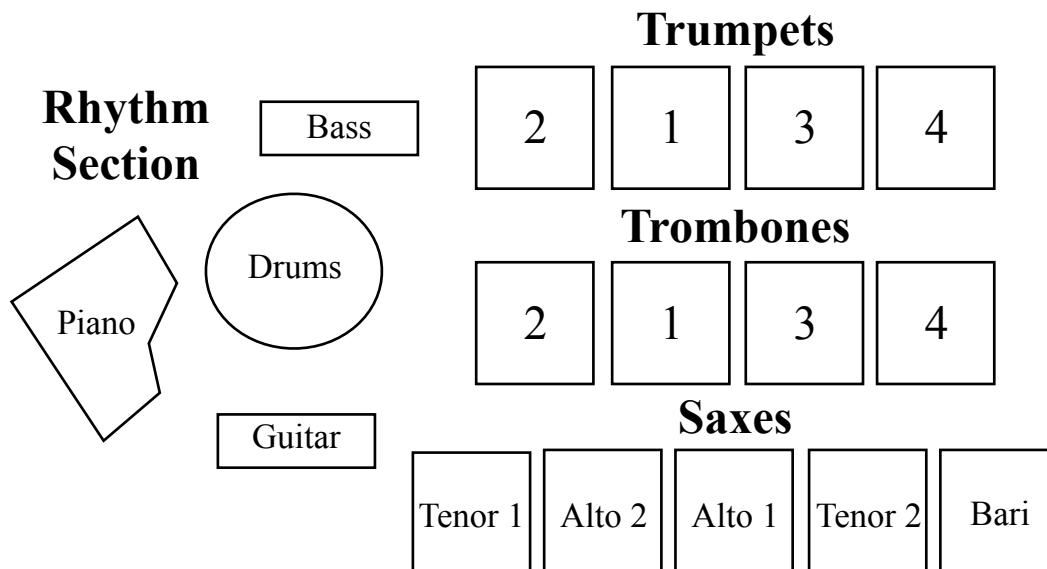
*For more information on the EMERGING JAZZ SERIES - instrument ranges,
free downloadable alternate parts, full length MP3s and more, please visit www.enpmusic.com/jazz.*

Getting Started

Starting a jazz band can seem like a huge task. You may or may not have any jazz playing experience and are not quite sure where to start. Here are some general things to think about:

- Try to have the minimum instrumentation covered, even if it means that you do not have the instrumentation of a 'traditional' jazz band (use alternate parts if necessary). In order to arrange a chart so that it is playable with minimum instrumentation, sometimes the range of the 3rd trumpet/trombone is higher than the 2nd. If you have a full band, have a stronger player on the 3rd part, rather than the 2nd.
- Look over the score and select a section in which all players play (especially a unison section). First, have the rhythm section lay down the groove. Next, have the horn sections sing their rhythms with articulations. Finally, have the horns play their parts along with the rhythm section. Try to get your band to play with the correct feel before trying to conquer the notes of the entire piece.
- Know your players. Select charts that your students will be able to play successfully, but will also provide a challenge so they will not get bored easily and will learn something new. Include different styles of jazz music in your repertoire.

Traditional Set-Up



Jazz Terms

break - A brief solo passage during a cessation of the accompaniment, usually only one or two bars in length.

call and response - The performance of musical items in alternation between two distinct groups of musicians or between a soloist and a group.

comping - to provide a chordal accompaniment for a soloist.

fall off - A gliss which falls from the end of a chord or note.

lay back - To play slightly behind the beat.

riff - A short melodic idea which is repeated as an accompaniment behind a soloist.

shout chorus - a climactic chorus of a band arrangement.

stop time - when the rhythm section stops playing for part of one or more bars, while the soloist continues unaccompanied.

swing eighths - a triplet subdivision feel where the first eighth note is held longer than the second (although written the same).

Suggested Articulations

 - DAH - long	 - TUT - short accent
 - DIT - short	 - DAHT - long-stop
 - TAH - long accent	 - DOO-DAH - swing

Role of the Rhythm Section

The rhythm section (drums, bass, piano and optional guitar) is key. These players keep the time, provide the harmony and create the groove for each piece.

TIME - keeping the time steady; creating the pulse

GROOVE - providing the sub-division for the style; creating rhythmic interaction with the band

HARMONY - providing the harmonic progression for the melody or improvisation

Drums

- supply the stylistic foundation
- lock in the groove with the bass
- embellish the rhythm with the guitar and piano

Bass

- creates the groove with the drums
- provides the harmonic progression

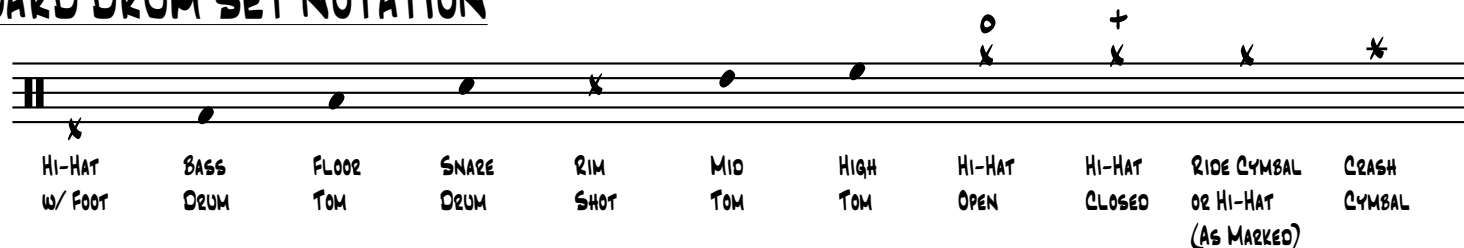
Guitar

- creates a harmonic groove by providing the progression, while playing a rhythmic groove
- has a delicate relationship with the piano

Piano

- creates harmonic groove with the guitar, but the two should not conflict with each other
- uses comping rhythms

STANDARD DRUM SET NOTATION



Jazz Styles

Swing

- characterized by a triplet subdivision and uses 'uneven' eighth notes
- subtle stress of beats 2 and 4

Rock

- relies on a solid backbeat (emphasis on beats 2 and 4)
- straight eighth subdivision
- repeated patterns

Shuffle

- a cross between swing and rock styles by stressing the backbeat and using the triplet subdivision
- groove primarily created by bass and drums

Mambo

- Afro-Cuban style with stress on the 'and of 2'
- straight-eighth subdivision

Samba

- a light, Brazilian-based style with stress is ON beat 3
- relies on straight-eighth subdivision and a *partito alto* (chordal) rhythm

Funk

- sixteenth note subdivision and syncopation, particularly in the bass
- beats 2 and 4 prominent in snare drum
- often complex, unison lines performed by horns

Ballad

- a slow tempo, jazz ballad flows seamlessly through various subdivisions (straight-eighth, triplet, or double time)
- needs space; laid back feel

BOSSA ♩=108

YOU ARE THE ONE

RYAN MEEBOER

Preview

E♭ ALTO SAX 1

E♭ ALTO SAX 2

B♭ TENOR SAX 1

B♭ TENOR SAX 2

E♭ BARITONE SAX

B♭ TRUMPET 1

B♭ TRUMPET 2

B♭ TRUMPET 3

TROMBONE 1

TROMBONE 2

TROMBONE 3

GIUITAR

PIANO

BASS

DRUM SET

TRIANGLE
QUIRO
CONGAS

CONGA

2 3 4 7 8 9 10

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GR

PNO

BASS

DRUMS

TEL QUIRO CONGA

11 12 13 14 15 16 17 18 19 20

YOU ARE THE ONE PG. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GR

PNO

BASS

DRUMS

TEL
QUIRO
CONG

21 22 23 24 25 26 27 28 29 30

YOU ARE THE ONE PG. 3

CHORDS: F#7, Bb7, Eb6, E D#7, F#7, Bb7, Ab7, G7, C#7

DRUMS: CLOSED HI-HAT, RIDE, ON HEAD

TEL: QUIRO, SIMILE

This image shows a page of a musical score for a jazz ensemble. The score is written for the following instruments: Alto 1, Alto 2, Tenor 1, Tenor 2, Bari, Tpt 1, Tpt 2, Tpt 3, Trbn 1, Trbn 2, Trbn 3, Gtr, Pno, Bass, Drums, and Trp/Guero Cong. The music is in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. A large, diagonal 'PREVIEW' watermark is overlaid across the center of the page. The page number '34' is visible in the bottom left corner.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PNO

BASS

DRUMS

TEL QUIRO CONG

41 42 43 44 45 46 47 48 49 50

YOU ARE THE ONE PG. 5

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GR

PNO

BASS

DRUMS

TEL QUIRO CONG

51 52 53 54 55 56 57 58 59 60

YOU ARE THE ONE PG. 6

CH7

CH7

F#7

Bb7

Eb6

Ebm7

F#7

Bb7

Ab7

G7

CLOSED HI-HAT

QUIRO

SIMILE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PNO

BASS

DRUMS

TR1
QUIRO
CONG

61 62 63 64 65 66 67 68 69 70

YOU ARE THE ONE PG. 7

A LITTLE SLOWER ♩=80

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PNO

BASS

DRUMS

TEL
GUIRO
CONG